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National Conference of Music Supervisors

*"Publicly supported, socially functioning,
adequate musical training for all children."*

*"The supervisor, the counselor for the music
of the community."*

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OFF FOR PHILADELPHIA IN THE SPRINGTIME!

The course of years is bringing the Music Supervisors' National Conference back to Philadelphia again for the 1920 session. Note the zig-zag of our meeting places: Starting in 1907 at Keokuk, Ia., the next meeting was held in Indianapolis, progressing then further East to Cincinnati. Detroit followed, and St. Louis in 1912 brought us back to the Mississippi line. In 1913 we jumped farther East to Rochester, returning again to the Mississippi for Minneapolis, jumped East again in 1915 for Pittsburgh, and then went farthest West to Lincoln in 1916. Then came Grand Rapids, then a plunge Southward to Evansville, and finally this year out West to St. Louis again. Evidently the meeting in the East is again due, and this consideration has doubtless influenced the Board of Directors with whom, according to the Constitution, rests the determining of the place of meeting, in selecting Philadelphia for the 1920 meeting.

This mingling of points of view brought about by going to the various sections of the country has a most salutary effect upon all of us. America is so big that were it not for the splendid means of transportation and the resulting travelling habits of our people, we should develop marked provincialism. The people in the Middle West, who have formed the bulk of the membership of the National Conference, need the association with that important and influential minority who have faithfully each year come from the East, the South, and the far West. Locating the National Conference in Philadelphia, which is the farthest East we have ever gone, is in line with the policy of going to the extreme points of the country as alternatives to what must doubtless be the predominating location, namely, the central section of our country. Was it two years ago that it seemed very probable that we should go to Oakland, Cal.? How long will it be before New Orleans will be selected?

President Hollis Dann is busy conferring with local Supervisor Enoch W. Pearson, and they are placing before the Executive Committee of our Conference most interesting plans for what promises to be a unique meeting. Undoubtedly the unusual historical associations of Philadelphia will present an outside appeal to many supervisors that has not been present in our preceding meetings. The possibility of meeting a large number of new people and of coming in contact with many new ideas will attract others. Altogether, the Philadelphia meeting promises to be unique. Keep it in mind in making out your budget for the year.

THE SCHOOLS AND THE MOVIES.

Do you ever go to the movies or are you one of those folks who do not need such entertainment, or needing it are not willing to patronize anything which is so common? Whether or not you belong to this class you must not be unaware of the fact that almost everybody else does go to the movies more or less frequently.

Are you aware that music is assuming a larger and larger place in this feature; that in many towns, from 10,000 up, the orchestra and other musical attractions are relied upon as one of the big features for bringing people to the box office? Do you realize, moreover, that our children go and that the music which they hear there receives a certain emphasis and authority which music in a school room does not often possess?

Read what Mabelle Glenn, than whom there is no more progressive music supervisor known to the editor of the Journal, writes in a recent letter: "I am trying to make *good* music attractive from First Grade through High School. At the end of each month I hope to give the list of selections that have been studied in school to the movie orchestras and to all church organizations, asking them to use these selections when possible. Children are very happy when they find their school work functioning outside of school."

This is an excellent suggestion. If you do not go to the movies for amusement or for keeping in touch with the great popular diversion of our country and for thus trying to understand the other fellow, you may at least want to use the movies for forwarding your musical program in the town.

WAS IT OVERSIGHT ON YOUR PART?

In our September issue we had some editorial comment that was intended especially for you. I wonder if you thought it was only for the other fellow? If you did not, there were quite a number of other people who did think that way. But it was a busy time—that month of September,—when we were just starting out with the year's work, when there were more new supervisors in new and old positions than ever before, and when all of us were taking up our routine with a greater and more swarming buzz of ideas than we have ever had before in our lives. So you are forgiven this time, but read this particular section very carefully now. We do not want to have to tell the printer that this editorial is to come under the classification of permanent standing matter.

CONCERNING FINANCES.

We wonder, good reader, whether you have ever stopped to consider what it costs to get this Journal into your hands. In the mass of material which is presented in our book of proceedings (of which more anon) there is so much that is fascinating that the financial report of the Editor of the Music Supervisors' Journal is seldom read. But when we tell you that last year \$1,824.72 was the expense of getting out 22,500 copies of the Journal and that this means a cost per Journal of at least over 8 cents, you may then realize what the statement on our cover means. If we are able to finance the Journal again this year—and we very reluctantly have had to advance our advertising rates which heretofore had been our sole source of revenue—the cost of presenting to you personally free of charge the five copies of this volume will be almost 50c.

Do you want to do anything to help out? If you do, we make you a proposition. Wouldn't you like to go half and half with the advertisers? If they pay half the expense for the privilege of reaching your eye (and please do remember to mention the Journal when you write our advertisers!) are you not willing to pay for what the Journal brings to you? Now whether or not you want to pay anything, the Journal will come to you regularly so long as the Editor can get money for publication, but if you want to help, send 25c to him for the publication fund. Any money that is thus rendered available will be used for the extension of the work of our national organization.

YOU CERTAINLY DID HELP.

If there were some of you who overlooked the article just mentioned and reprinted above, there were certainly a number of you who did not fail to heed our request to mention the Journal in writing to advertisers. Our advertisers are writing in telling us that they want to retain their space because they are getting responses to their announcements. So please keep it up. Write to them for the things that they are happy to submit to you and tell them where you got the information. A portion of every week ought to be given to looking over material which these publishers are putting out from month to month.

A REAL CAUSE FOR THANKSGIVING.

By the end of November our new Community Song Book will have survived printers', policemen's, and all the other convulsions that have rocked poor old Boston this Fall and delayed every kind of publication. In the meantime the publishers are packing in more and more material. Our Twice 55 Community Songs at last count had 93 songs with complete music and text and 30 with text only. But whether or not the final total goes beyond the present count of 123, we shall retain the announced title of Twice 55 Community Songs; also the announced price of 10c.

AND A SECOND CAUSE, WE HOPE.

Alas for the paper market! Our volume of Proceedings of the St. Louis meeting had been set up and corrected, the paper had been ordered for a long period and then the paper market went to pieces. No paper came and the Proceedings waited. But they are actually printed now and in the hands of the binder. We hope your copy will be in your hands before Thanksgiving, but nobody makes any promises this year regarding anything in which labor has a hand. Just remember we are pushing and pulling for your copy!

SECOND AND FINAL INSTALMENT!

BIG IDEAS FROM ST. LOUIS

Specimens of what our 1919 Volume of Proceedings contains; just enough from each address to make you want more. Send \$1.50 to our Treasurer, James McIlroy, Jr., Mt. Oliver Station, Pittsburgh, Pa., if you want the complete account. These are only short extracts from the splendid addresses.

THE TRAINING OF THE SUPERVISOR.

ARNOLD J. GANTVOORT, *Principal, Department Public School Music and Director of Sight Singing Classes, College of Music of Cincinnati, O.*

I have divided my subject into four rather unequal parts; headed: (1) Preparation by general education; (2) Preparation by general musical education; (3) Preparation by means of special education, and (4) General adaptability and natural ability, which may or may not be considered special preparation.

Preparation by General Musical Education

The preparation of the ideal music supervisor should include wide general musical knowledge of every kind, which should include (1) sufficient piano study to enable him to play at least ordinary piano accompaniments "prima vista", and more difficult ones after some study, in order that he may be able to show student accompanists *how* the accompaniment *should* be played, should also be able to play the voice parts from the vocal score in such a manner as to bring out strongly any particular voice part for the chorus to hear, while at the same time the other voice parts are heard, a quality many accompanists do not possess.

The general musical knowledge should also include (2) ability to sing correctly prima vista, the greater portion of any voice part of a modern composition containing all sorts of modulations, (3) Furthermore the ideal supervisor should be so thoroughly prepared as to be able to tell, when the whole chorus is singing, which voice part made a mistake, and of what the mistake consisted. Who has not experienced and resented the wasting of the time and the energies of a chorus, by the indefinite statement of the director: "That was not right, Do it again" without stating who and what was wrong. Ability to do this can only be acquired by (4) a thorough knowledge of harmony, such a knowledge would also (5) enable him to harmonize any melody which is to be sung by any of the four voices. (6) A good working knowledge of two and three part counterpoint is also vitally necessary to the ideal music supervisor in order that he may be able to write illustrations for his class, examples of independent part-singing for the first studies of this interesting work, which usually consists of parallel motion of the voices in thirds and sixths, while if prompt good results are to be obtained it *should* consist of contrapuntal voice work. (7) A comprehensive knowledge of music history and the development of the musical art upon which he may base his ideas of the musical development of his classes, and for the purposes of interesting comment upon the music to be studied. One of our great psychologists has stated that the development of the child is but a repetition of the development of the whole race. Our methods of teaching should, therefore, be based upon the history of the musical development of the race. (8) While it is too much to expect of even the ideal music supervisor the ability to play upon *all* the musical instruments of the orchestra, he should know how to *tune* the stringed instruments for pupils and to teach them how to do so and should know

the musical principles of the construction of all the other instruments of the orchestra, the woodwinds and the brasses. (9) He should be able to make simple orchestral scores of arrangements of accompaniments to songs and choruses in case these are not obtainable. To do this he should know the keys of the various transposing instruments used in the orchestras, such as the horns, cornets, and clarinets. More or less ability in score reading (preferably more) is another essential qualification of the future ideal music supervisor. This is not so difficult to acquire as it seems at first, and can be learned by any one who can readily read a four part vocal score, for the orchestra is also divided into separate choirs.

THE RELATION OF THE WOMAN'S CLUB TO THE MUSICAL LIFE OF THE COMMUNITY

MRS. WILLIAM D. STEELE, *Chairman of Music, General Federation of Woman's Clubs, Director of Educational Department of National Federation of Woman's Clubs, Sedalia, Mo.*

And now let me call your attention to some lines along which the women's clubs are working in their communities, viz.:

(1) They are fostering community singing, and bringing about the permanent organization of community choruses.

(2) They are still working on post-war musical activities, co-operating with the W. C. C. S., the welcome home celebration, demobilization of the flag exercises, allowing no public gathering to be without patriotic song. In connection with this we wish to call attention to one point which has been overlooked in the singing of our national anthem; it is this: We do not stand *at attention* while we sing. The clubs have been trying to educate their communities along this line.

(3) The clubs are working for the preservation of community history, folk lore, legendary, and folk song. They are encouraging pageantry, Christmas celebrations, festivals, in which all of the people may take a part.

(4) There are civic needs which many of the clubs are financing. They are giving free Band concerts in the parks, doing settlement work, presenting Municipal Christmas trees.

(5) They are working for better music in church and Sunday School and in the picture shows, and are sending music into the prisons.

(6) They are working for legislation making music an accredited study in public and rural schools, and are backing the supervisor in his work.

(7) They are creating a sentiment in Parent-Teachers Associations for more music in the home. In some states the slogan is, "A music book, and a music instrument in every home."

(8) They are working to have no National Holiday celebrated without its own appropriate music. Labor Day, Mother's Day, Flag Day, Arbor Day as well as on Christmas day all have their songs and the people should know and sing them.

These are a few of the lines along which the Clubs are working to serve their community, and they stand ready to be of assistance in every forward movement. They are thoroughly awake and alive to the tremendous significance of music in our schools. The work of the supervisor may be facilitated and made easier if he will call to the support the club women of his community. Why not capitalize our organization for the benefit of others? Have you ever done this? If not, use this wonderful power for carrying on and making easier your work.

And now may I ask the National Supervisors' Association how the

Women's Clubs and the Musical Clubs of America may be of greater service to you in carrying forward the great educational movement in which you are engaged?

If you will prepare for me a letter, pamphlet, or an outline of concrete work, or suggestions of lines along which these two organizations may be of real aid, I promise that it will reach every Federated Musical Club (six hundred in number) and every Federated Woman's Club (nine thousand in number) in America.

The Club, the Supervisor and the Community move hand in hand. Co-efficiency, co-leagueship, co-partnership, concurrence of ideals, concert of action, fraternity of interest—these are the elements which will bring about that "Ultima Thule", for which supervisor, musician, and community are working,—a musical nation.

THE NATIONAL WEEK OF SONG

NORMAN H. HALL, *Chicago, Illinois.*

What is the National Week of Song and what does it propose to accomplish that is not now being accomplished by other means? Briefly, it is a movement in the interest of community singing, a movement to help make America a singing nation. It proposes to assist in awakening and developing a national and patriotic spirit, to amalgamate our people, to inspire them with high ideals, and to teach them to love good songs and good singing. In fact, it is the purpose of the National Week of Song to help accomplish all that your song leaders are trying to accomplish by the institution of community singing.

With regard to the time in the year when the National Week of Song is to be observed, and the character of the program for its observance, the time for the event has been designated as that week in February in which Washington's Birthday occurs. This time was chosen as being best because the work in the schools was well under way. Thanksgiving, and the Christmas and New Year's holidays were over, and far enough in the past so that there would be ample time for awakening an interest in other things, and at that season there is more attention to indoor affairs, such as concerts and similar events, than at any other time. Further, the fact that Washington's Birthday is one of the days in the week set apart for the observance of the National Week of Song, is a real asset, because it adds significance to the event.

In this connection, I wish to emphasize the fact that the general purpose of the National Week of Song is identical with the purpose of every leader of community singing. It is to acquaint the people of our country with songs of the better sort, songs that are elevating, the best of our national and patriotic songs, our home and folk songs, and the best of the world's inspirational, sentimental, and classical songs. Therefore, if you wish to be in harmony with the true spirit of the occasion, you will use such songs as these—songs that quicken the heart-beat and inspire the soul. It is such songs that truly represent the spirit of the National Week of Song.

MUSIC AS A MEANS OF SOCIALIZATION

E. GEORGE PAYNE, *Principal Harris Teachers' College, St. Louis, Missouri.*

Recent years of educational progress have brought about a transformation in educational theory and have witnessed a marked tendency to reform educational practice on the basis of this theory. We have come to regard education purely with reference to its effect upon some form of behavior

of the individual. We no longer consider the function of education to be the giving of information about arithmetic, geography, history, music, etc., but regard it as a means of securing to the individual the right sorts of social actions and of developing in the individual the right kinds of feelings, attitudes, points of view, ideals, and sentiments about social practices. We look upon the various subjects in the curriculum as means to this end.

This new conception of education is opposed to the old disciplinary notion which assumed that the purpose of training is to discipline the mind, and, that when the mind is once well trained, a person is fitted for any situation where intelligence is demanded. This new view of education has been making itself felt in the twentieth century in concentrating attention upon the need of relating the instruction to the pupils' experience in such a manner as will insure the modification of their behavior and provide for larger control of conduct in the future. At the same time the tendency has been to regard behavior in its social aspects. Therefore, educational writers and speakers of the twentieth century have put unusual emphasis upon the social aim of education. Educators now usually agree that the outcome of education shall be either fixed behavior,—that is, habits—on the one hand, or attitudes, ideals, points of view, and sentiments as controls of behavior on the other. They also agree, as I indicated above, that the emphasis shall be upon the behavior of the individual in its social bearing.

I wish here to center attention upon another element in the situation, for I am sure it has not received sufficient emphasis, and by many it has been neglected altogether. I wish to call attention to the conditions in society for which we wish to develop controls in children through school instruction. The important questions to my mind to ask and answer are: What kind of controls or behavior is the child going to need in his social life to make him an effective individual? Over what sorts of situations must the child gain mastery? What sort of values must we develop in the child that will lead him to control his ever-increasing leisure for his own and the social good? The problem of the educator musician is to discover what music can do in accomplishing these results. Has music a function in the life of the individual in giving him a new squint at life? What does it add to the mental life that will make the individual a more wholesome citizen? In my opinion, we are practically more concerned with socializing the child than we are with socializing the curriculum. In fact we are primarily interested in the child and the social life and conditions he is to master, and only incidentally in the curriculum. We are interested in the curriculum only in so far as it will prepare the child to control his environment now and as an adult later on. That is, we are actually concerned with the health of the child, with his play and recreation, with his bodily vigor, with his vocational information and fitness, with his citizenship, with his voting, with his moral actions, and how he is to help control the conditions in society whereby he can save these in abundance. Moreover, we are interested in the curriculum only in so far as it will get good health and bodily vigor, as it will lead individuals to play and enjoy profitable recreation, as it will give vocational fitness, and in so far as it will make a moral, upright, and effective citizen.

REPORT OF COMMITTEE ON THE COMMUNITY SONGBOOK

*By the Chairman, PETER W. DYKEMA, The University of Wisconsin, Madison.
The Service Version of the Star-Spangled Banner*

In the Liberty Edition there appeared a new arrangement of the "Star-Spangled Banner" called the Service Version. Although there has been

presented in our official Journal some explanation of the reasons for this version, interest in the subject is so keen that a restatement with some addition may well be made at this time.

The story of the deliberations of this Committee of Twelve is one of many hours of investigation and discussion. From the conferences and a vast amount of correspondence, came the version as printed. The determining of the melody by following the folk song idea was a comparatively easy problem. The committee was unanimous regarding the version of the melody. The question of the harmony could not so easily be determined by reference to the singing of the people, because with us at least, the Star-Spangled Banner is essentially a unison song. The Committee had difficulty in arriving at a suitable harmonization. Especially marked were differences of opinion regarding the treatment of the first four measures of the chorus. Protracted discussion failed to bring about a unanimous opinion as to the best bass for this portion (naturally with corresponding tenor and alto). However, the version finally selected received the support of a decided majority of the members.

Here is a version which is presented as being sensible, dignified, and simple. It will undoubtedly be widely used. Whether it is the final version can be settled only by the real judges of all folk material—time and the people.

We have tried to teach everybody this version of the Star-Spangled Banner. We have staked our reputation on it. We had plates made of it and had it put into the newspapers and editorials written about it. The only thing we say about this version that is an advantage over any other version, in addition to its intrinsic merit, which we, of course, believe in or we shouldn't give it, is that so far as we know, it has a far better chance of standardization than any other version ever dreamed of. There are more people who are going to use it. There are more publishing firms that are going to use it, and there are more general influences that are using this than has ever been using any other version. Your Committee, representing you, and we believe in close touch with your desires, felt that this was the version that ought to be used. The only argument I am now putting to you as aside from that beyond accepting our judgment is this question of the great forces that are now making toward standardization. Therefore your committee says—give the effort at standardization one more trial, and we think you have a mighty good chance of having the final version now. Of course, it is only a chance. We think it is about ninety-five to one, but it is a chance just the same!

In the meantime, it is a matter of interest to know that this version is printed in the three million Army Song Books printed and distributed free of charge by the War Department to all men in the service, and that it is also to appear in the books now being printed for the Navy and the Marine Corps. The band books corresponding to these song books, which are supplied to all bands in the service of the United States government, also follow this version. The Boston Symphony Orchestra uses this version at all of its concerts. Moreover it is used exclusively by Ginn and Company, C. C. Birchard and Company, the Oliver Ditson Company, Silver, Burdett, & Co., American Book Co., Scott, Foresman & Co. and the Victor and Columbia Talking Machine Companies, and a number of other music publishers. Band and orchestra parts corresponding to the Service Version are issued by the Birchard and Ditson companies. The latter Company also issues the song as a solo in three keys, for high, medium, and low voice, in a beautiful folio edition, and is printing eight octavo editions embracing a variety of arrangements.

THE ATTITUDE OF LABOR TOWARD MUSIC EDUCATION

CHARLES B. STILLMAN, *President American Federation of Teachers, (which is affiliated with the American Federation of Labor) and Secretary of the Committee on Education of the American Federation of Labor, Chicago, Illinois.*

Labor has recognized that the key to the educational situation is the teaching, and that it is impossible to secure the right kind of teachers without making it financially possible for the right kind of teachers to stay in the game and to attract that kind of teacher to take up preparation for teaching. Labor knows that the normal schools of the country are only three-fifths—most of them only one-half—full now; that in the Washington City Normal School they have entered in their classes nine where it has formerly been ninety. Labor, knowing the value of craftsmanship, is alarmed when it sees the prospects ahead of its children being under the instruction of persons who are not craftsmen in their line. They are advocating upward revision of school revenues and upward revision of teachers' salaries. They insist, and a large number of teachers are commencing to insist, that that is the urgent professional matter before the schools of the country at the present time. We might as well face the fact that our education is falling down, our system is cracking. Whether that is true in your particular field of music I am not so sure. You will find that labor is solidly back of this proposition, namely, that if the school situation is to be saved, teaching must be made, in the first place, self-respecting and, in the second place, self-supporting.

That alone ought to demonstrate that labor has a peculiar appreciation of what we call cultural subjects. Among cultural subjects music is one of the most prominent. Laborers are paying out enormous sums of money in the aggregate for private instruction in music which the community should be furnishing them free. All they need is a very slight amount of guidance for them to see the folly of their contributing from their own pocket-books and meager earnings for musical education that should be paid for by the taxes which they pay directly or indirectly. You will find that any approach along that line on your part in the community will be met.

The value of music or of any other subject must be determined by its effect on society, on social relations, and it is in that particular phase that our educational system as a whole has been falling down. I leave it to you as to how far it applies to music.

Music can be made a community enterprise. Music can be made a training in co-operation, and the very spirit of music is violated if it is not made of thoroughly democratic things. On all of those grounds you can count absolutely on the support of organized labor, because organized labor is fundamentally interested in securing the best education facilities for the children of all the people.

REPORT OF THE COMMITTEE ON SUNDAY SCHOOL HYMNAL

ELEANOR SMITH, *Chairman.*

Your committee on Sunday School Music takes pleasure in reporting the completion and publication of the Sunday School Hymnal, the initial steps toward the completion of which were taken at our 1911 meeting in Detroit.

The book as it stands embodies principles to which the Conference assented at the Detroit meeting. These were in brief: (1) That its contents embody universal religious truth; in other words, doctrine which is subscribed to by the majority of Christian people. (2) That such phases

of the truth as are best adapted to the understanding of young people be expressed in good and simple poetry set to beautiful, dignified and childlike music. That this music be not less good in quality than the best secular music for children. (3) That religious folk-songs, songs in artistic form by standard composers, and such Church hymns as are interesting to children and appropriate to their use, make up the contents of the book. (4) That no secular arrangements or quasi-religious music of a secular character be admitted.

The Children's Hymnal consists of 265 songs and hymns. Forty-five songs are intended for children of nine years and under. A second group of seventy songs is more appropriate for older children. A third section consists of fifty carols. A smaller group of songs and part-songs is designed for use by the Sunday School choir. Eighty hymns are included. These are all tuneful and familiar and will be useful in making the connection between the Sunday School and the more formal Church service.

The members of this body by helping to spread a knowledge of The Children's Hymnal will undoubtedly help their own work along. We are all interested in good material for children. Every good song that is learned makes it easier to teach another good song; every bad song bars the way for what is desirable. Many superintendents and Sunday School teachers not only need guidance,—they want it. By telling them of such books as these we are aiding in the propaganda for better music everywhere.

REPORT OF THE EDUCATIONAL COUNCIL, MUSIC SUPERVISORS' NATIONAL CONFERENCE

WILL EARHART, *Chairman*

Except for the implication carried in the title, the functions of the Educational Council were not officially prescribed. Prior to the St. Louis meetings, therefore, where the Council was to meet and begin active work, it was essential that the opinions of the members be gathered, in order to shape the policies and immediate program of the Council. Accordingly, the chairman of the Council sent out a circular letter to the members, asking them to suggest topics for discussion in St. Louis, and making suggestions of some such topics. In the replies received, extended by some further correspondence, ten topics were set forth as being appropriate for discussion at the St. Louis meetings. The deliberations there, however, resulted in combining topics in two cases, reducing the number to eight. These are as follows:

1. Music Credits in Colleges and Universities and Propaganda for more advanced study of Music in High Schools.
2. Courses for Training Supervisors of Music and the Grade Teacher in Music.
3. Extension of Music to all Schools not at present including it.
4. Inquiry into salaries, living conditions and expenses of Supervisors of Music.
5. Preparation of suggestions for Standard Courses in Music for Elementary Schools.
6. Definition of Attainments specified in Courses of Study in Music as an aid toward defining Standards of Measurement.
7. The Development of Vocational Music Study in Grammar Schools and High Schools.
8. Articulation of School and Community Music.

It is evident that these topics not only provide a broad and strong program for work, but that collectively they outline a conception, held by the members alike, of the functions and duties appropriate to the Council.

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The Folk Song of the American Negro is American Soul, a large part of American life interpreted and translated into African Melody. It is a close communion of African form with American spirit. The distinguishing features of this form are scale, syncopation, rhythm, melody, and an almost unvarying arrangement of verse and chorus.

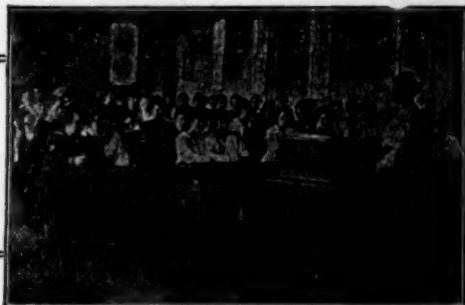
If there is any one quality which is more prominent and more impressive than all others in this music, it is the quality of rhythm. More than any other quality, it gives the music its peculiar character. A conception of Negro Folk Song Music without this exquisite rhythm ever progressing towards perfection, is a conception of the day without the light of the sun. Without a clear understanding and appreciation of this fact, there can be no proper conception and appreciation of this music. When we hear it in its natural environments and indigenous conditions, we are at once impressed with this sense of rhythm. It is rhythm, rhythm, everywhere—the whole atmosphere is rhythm—and voluntarily our vitalized emotions, often find expression in a motion of our bodies, the rhythmic sway, the rhythmic pat of the foot, the rhythmic clap of hands, telling the soul's experience of overwhelming happiness. The rhythm of the Negro's music is, to him, impelling. Did you ever notice a crew of Negro laborers? Were they not singing? Were not their hammers, or their drills, or axes, rising and falling to the rhythm of some song? They always work well, they always fight well, when working or fighting to the accompaniment of their music.

The African Folk Song is constructed upon the verse and chorus plan. The leader expresses the subject and meaning of the song and the chorus repeats and emphasizes. Often the chorus is one simple expression but it is reiterated in such manner that there is no mistaking its meaning, or its importance. Some times it repeats each verse but it is always emphasizing and driving home the thought of the verse. It is a striking fact that the African's form of musical expression which he contributed towards the creation of the Folk Song of the American Negro, has persisted through the centuries, and preserved its identity almost without change. The one noteworthy change, which is an American contribution, is the addition of one note, flat seven, to the scale, making a sexatonic scale the vehicle of American Folk Song Music. This flat seven is a surprise note in the scale and quite probably expresses the surprise of the African at the newness and strangeness of the New World.

There are no secular Negro Folk Songs worth the name. What we find are almost always worthless fragments or unworthy doggerel. But there are thousands of sacred songs more or less valuable, that have sprung from the heart of the Negro, giving him inspiration, hope and courage, and bringing to him joy and consolation. All these songs are based upon the Scriptures. They go over the whole scope of the Bible from Genesis to Revelation. Every individual song draws its inspiration from some biblical expression, thought, or event in sacred history,

To the slaves this was more than a Messianic prophecy; it was the promise of liberty.

With this folk music as a source, a religious and social history of the South could be written; the Bible could be reconstructed.



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In the study and interpretation of these songs it must always be kept in mind that they were the means of the Negro's communication with his own people and with God. They were not meant to be understood by any other. This explains the fact that most of their songs have dual meanings, one apparent, and the other hidden.

The most noteworthy and a really sublime characteristic of this Folk Music is that in all the hundreds of songs we have found there is no trace of any sentiments of bitterness, hatred or revenge. It is the music of hope, faith, joy, courage, patience, endurance, humility, and of Love. It sets and maintains the highest standards of religion and ethics and employs

GENERAL DISCUSSION.

DR. DANN: If it is true that the pupils from the violin classes go to private teachers I should consider that a distinct compliment to the class. I do not share in the belief that the public schools will monopolize piano teaching and eliminate the private teachers.

MR. GIDDINGS: The private teacher will not be eliminated but will be taken into the public schools where she belongs.

MRS. HAAKE of Evanston, Ill.: It will at least eliminate the poor teacher. Some of us are afraid of technic. We can't get along without it.

MRS. HENNIGER of St. Louis: Technic without rhythm means nothing. Poor sightreading is due to lack of rhythmic feeling. Pay attention to technic but base it on rhythm.

MR. HAMILTON of Wellesley, Mass.: There are two ways of teaching music: 1. By outside instruction. 2. by inside instruction. I never before realized the possibility of class work in schools. The success of European instructors is due to class work. I distinctly approve, but outsiders, pupils, and teachers should be permitted to attend these classes and be free to ask questions.

MR. BRAUN of Pottsville, Pa.: Why not a combination of both private and class work? I have worked most beneficially in this way with classes of sixteen to eighteen. But a class of four is the ideal one. The private music teacher can give two half hours per week. Combine with class work, and they improve and are properly placed. I am very much in favor of class work. From the private music teacher's standpoint it is feasible.

MR. ENZIGER of St. Louis: Whenever supervisors are ready to form applied music courses they should consult the musician. The surest way to get co-operation between the private teacher and the public schools is to adopt a certain standard. The individuality of the private teacher should be allowed to move. If piano music is allowed to be taught outside of schools then private teachers should be permitted to use their own methods.

MR. KROEGER: The matter of grading is hard. This matter should be standardized and yet be flexible so that a first class private teacher is not out. In regard to classes: the public schools after all are the place for the development of music on an educational basis. Our great American composer is going to come from the American public schools. When we get into the third, fourth, and fifth grade in piano it is very hard to teach in classes. A teacher has two types of pupils and cannot divide his attention, cannot approach his pupils in the same way at all. A first-class teacher uses a different method with every pupil. The class work is excellent for elementary grades, but in the in-between part the work must be individual. The private teachers should give aid to the public schools. Children like music, I believe that. We music teachers must drop being so purely technical.

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Music and Art in Education

A Vital Factor in Life

By LEROY B. CAMPBELL, Warren, Pa.

(EDITOR'S NOTE: It is refreshing in these days of scientific, testing, and measuring addresses to come upon one of the good old humanistic essays such as is presented in the material here printed. Many readers will find this statement stimulating and helpful for popular approaches to parents and school authorities.—P. W. D.)

It is not an easy matter for the parent, the practical man or school director to find data on the relation of music to education so he is not to be censured too severely for the stand which he usually takes, perhaps influenced by one of the afore-mentioned effeminate individuals, and also by the musical conditions of his early days.

For the benefit of just such men this article has been prepared; written by one who *has* had time and has used it in order to place music study in its true relation to education and life. The points herein presented are not for argument; they are simply plain facts and facts need no argument.

It will be a very uncompromising reader who, after giving careful attention to the following five facts, will not change his attitude toward music and its relation to education and life.

The five facts relative to the value of music or art study in education and life, will be presented under the headings:

First—The Creator's Legacy to Man; Second—The Intellectual Side; Third—The Emotional Element; Fourth—The Cultural and Aesthetical Value and; Fifth—The Rhythmic Asset.

First—The Creator's Legacy to Man.

Man is endowed by the Creator with a gift which sets him quite apart from brute creation. That gift is to be able to find and to appreciate the beautiful in its manifold forms. Note the words "to be able"; that is, man is born with the gift of *this capacity* for appreciating the beautiful, but like everything else the law of compensation enters into the question. Man has been given the embryo of this rare gift but he must work to develop it, and it may be developed to any degree, depending upon the efforts of the individual.

The Creator has given us ample evidence of His approval of such development for we find throughout all Nature the exquisite touch of the beautiful. For all practical purposes this lavish beauty is superfluous, but Nature sets us the example that there is more than just the practical side of life. Note the fact that each rock has a graceful vine, each tree a superabundance of beautiful leaves and blossoms, each meadow dotted with a varied colored carpet of flowers, each forest enhanced by gaily babbling brooklets and feathered choruses everywhere furnishing exquisite nature music.

Man above all animal creation is favored with the special capacity for the beautiful. This choicest of all gifts to the human being surely was given to be developed, not to be neglected. It must be very pleasing to the Creator to see men developing this favored gift and on the other hand it must be very displeasing to see it neglected.

Nature does not provide its subjects with useless capacities. Man requires fourteen different elements to maintain a healthy body, any one of which neglected will detract from his efficiency if not cause a break-down. In like manner when man neglects any of his mental or physical capacities he is bound to suffer.

Darwin said, "To neglect the daily growth in one's capacity for the beautiful is absolutely harmful to the individual, especially in the matter of his moral and spiritual nature."

This then, is the first point and if one looks at it fairly and squarely, this

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proof alone is enough to warrant music as a serious study and an important place in any course of education.

The Second Fact—"Music as an Intellectual Factor in Education."

(A) Any intellectual process consists of two phases, viz., impression and expression. Authoritative works on Psychology state, "Every impression has its expression" (and as a matter of fact this very truth accounts for the Prussian mind, overloaded with militaristic impressions, breaking out into the present world's terrible cataclysm—Psychologically such a result was inevitable). The more clearly cut and honest this impression and expression are made, the more value the process has as an educational factor.

Music and School Studies Relative to Impression and Expression.

The usual process in school is a study of the lesson (the impression) more or less desultory and then recitation or examination (the expression) more or less vague, usually preceded by a cramming process. In school studies these processes, for better or for worse, depend almost entirely upon the disposition of the pupil as to whether or not they are made sincerely and honestly.

In music study where the student commits to memory a master composition and delivers his message to the listener (impression and expression) there can be no covering up of error, no vagueness, no dishonesty, no "ponying." There is only one thing to do and that is to make a clear cut impression and the clearer such impression is made the cleaner and more perfect will be the expression.

The expression process of music receives prolonged and painstaking effort, while in school studies, the expression process, as a rule receives not half so much attention.

In the light of the plain evidence just reviewed it must be conceded that this phase of mental discipline gained by use of music study as a medium is of a very superior nature.

(B). *Music Relative to the Important Educational Assets,*

Perception and Concentration.

One of the strongest witnesses for music as a large factor in the intellectual education comes directly to the writer from Dr. J. Varley Robberts of Oxford University, England. Dr. Robberts, not unlike many other educators, found great difficulty in gaining recognition for music study in the University. The directors had not investigated the subject one-third as much as had Dr. Robberts but were perfectly willing to hand down an adverse criticism. (Cases similar to this have been recorded even in America.)

Dr. Robberts held firmly to the idea that *perception* and *concentration* were the two most important foundation stones upon which to build any line of education and he further held that these two factors were developed more in music (especially in piano study) than by the use of any other study. A recent lecturer to a graduation class in Harvard agrees with Dr. Robberts when he chose for his subject "Perception and Concentration the Two Chief Assets in Education." The best study in school for the development of perception is reading. A faculty develops according to the consistent exercise given it. While reading in school exercises the perception faculty, reading in music exercises this same faculty at least twice as much. For example, translate just one note, from among many to be played, into tone at the piano and note the demand upon the faculty of perception; one must recognize instantly which line or space the note occupies, must choose a certain finger for the note in question, must take into account how long the note is to be held, whether it is to be played staccato or legato, then pick out the right key from among eight-eight, must give the proper expression, must also regard the position of the note in relation to the others which make up the phrase. By comparing the above perception process with that of reading, it is easy to see that note reading is a far superior medium for promoting a lightning-like use of the important faculty of perception.

At the same time, coupled with this act, concentration comes in for a good share of development.

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As strongest evidence that these important factors, perception and concentration, *do* assuredly enter into the educational foundations, Dr. Robberts has kept an accurate record of his music students in Oxford University for thirty years and found that while he had under his tuition during that time only ten percent of the student body, yet seventy-five percent of scholarship honors was won by the small 10% group represented by the music students.

The overwhelming proportion, maintained through such an extended period, places the situation entirely without the pale of coincidence; there can be but one conclusion and that is, music study *does* develop the powers of perception and concentration thereby enabling the student to reach higher attainment than his fellow student without such study.

Local Observations Relative to the Music Student in the Public Schools.

Further proof along this same line may be seen on all sides. For example in Warren, Pa., there is offered each year a first, second and third prize for scholarship honors. Who *should* win these honors, the students who have only school work or those who have the added burden of music study? The answer naturally follows that the student who has all his time for school studies would of course win the scholarship honors. This is not the case, however, since the records will show that during the past eight years, the first prize has been won six times by the best music students. Three times the first, second and third prizes have been won by the music students. When music is taught by the modern scientific system, results like the above will follow all over the land.

Music a Recreation.

Not a few students take up the study of music as a recreation. Recreation is an absolute necessity and every one must have one kind or another. A recreation must satisfy three demands; first, it must use other faculties and nerve lines than the individual's regular routine work; second, it must be interesting enough to keep the mind entirely off the daily routine work; third, it must be pleasurable, buoyant and refreshing. Music satisfies most admirably all three demands and is to be highly recommended as a recreation since it builds into the student a much better educational background, touching and developing as it does so many useful and necessary assets to the student's life.

Many students choose for recreation cards, billiards, pool, checkers, chess, etc., and while these games satisfy the above demands for a recreation, yet it does not take a very far-sighted person to see that music is in every point infinitely superior to any of these when used as a recreation.

With the rehearsal of these personally known facts which are duplicated all over the land, it is not very difficult to see the advantage of music study relative to the intellectual in education. This then is the second point.

The Third Fact—Music and its Relation to Life Through the Emotions.

For thousands of years man was governed almost wholly by his feelings and emotions; he felt hungry and he ate, he felt thirsty and he drank, he became sleepy and he slept, saw his fellow man bruised or in pain and expressed pity or sympathy. For ages and ages the intellect was practically an unknown factor. Now and then during the last three thousand years an intellectual growth made itself manifest as in the age of Pericles some 400 B. C., but broadly speaking the

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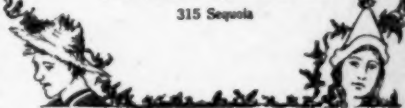
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intellect did not come into its own until after the dark ages. The intellect, therefore, has tried to govern man only for a comparatively few years, while the feelings and emotions have possessed him perhaps a hundred times as long. It is therefore plain to be seen that man is a creature governed and controlled largely by his feelings and emotions. That being the case would it not then be a good proceeding to develop and refine man's feelings and emotions? It certainly would. How can these two assets best be refined and developed? Everyone knows that music is the one art that appeals and exercises the emotions more than any other factor. If therefore the feelings and emotions were refined and developed in a high degree through the consistent use of the musical art, the individual would be a better member of society since he is controlled for the most part by these two assets.

Music and its Influence on the Man of Violent or Vicious Acts.

Is man really controlled by these two elements? Is this theory true or is it not true? If it is true, then musical influence is really very valuable to the life of the state. It is an easy matter to test its soundness. Read any morning paper; someone murdered his fellow man. One sees not only a single account but two or three in every daily paper besides many other violent or vicious deeds are recorded. The man who did the violent deed of course had an intellect; he asked his intellect whether or not he should commit this deed, his intellect no doubt cautioned him not to do the deed, his intelligence said no! absolutely no! but the man went straight on and did the violent act. How did he come to do the deed when this present day much mooted intellect told him not to do it? Simply because the feelings and emotions control the man and *not* the intellect. If the individual possessed highly refined feelings and emotions he would rarely do the deed of violence.

Most men and some women pay very little attention to the refining of the emotions; they pay much attention to the intellect but neglect the proper balancing of the two factors, hence one finds the jails and prisons full of such persons whose unrefined feelings and emotions have led them into various deeds of violence.*

The Musician or Artist Relative to Violent or Vicious Acts.

It surely begins to appear that music really does have a place in the vital matters of life. Follow the facts still further. Musicians and artists who have

*The ideal education, it might be stated, is a result of a proper balance of forces. For example, the balance used by the ancient Greeks proved successful. Too much emotional is not desirable. The intellectual to-day is given a preponderance; this is also harmful. Music and its emotional element in order to be properly utilized should always have a background of good ethics. Music, like words, can be used for good or bad influences. Words can be used to construct the most beautiful and inspirational poems and prose or they can be used to place into print the worst bowery and indecent doggerel. So with music, it will reinforce a good ethics or it will reinforce and make more potent a bad ethics. In the recent world's crises the German War Lords used music to reinforce an undesirable ethics. They exploited the art of music for the purpose of binding the people together in patriotic enthusiasm. Music binds peoples together, (lectures and words alone separate and opinionate) it makes them powerful from the patriotic standpoint, it makes them endure, it gives them added physical power, and as mentioned before, it backs up a wrong ethics as well as good ethics. The Prussian militarists knew these facts and they have seen to it that their subjects have had every advantage to build up a strong emotional life. Free concerts every day in the week from Government appropriations; each city has cheap opera at the expense of the state; the year before the war more than a score of cities received from \$60,000 to \$400,000 for promoting music and art. Now the cold, unsympathetic militarist has control of these men's lives and uses them as he wishes for his campaign of frightfulness. The subjects have been brought upon the same wrong ethics so are effective and willing tools in the hands of the military exploiters. The Prussian philosophy has educated his subjects for generations in this wrong ethics, this ethics of frightfulness, that war is glorious, that all acts in war are right so long as it in any way works against the enemy. So in this case the developed or undeveloped emotion becomes a dangerous tool of great power in the lives of a people.

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refined the feelings and emotions should therefore make ideal citizens free from the shocking deeds of violence. Not always, because many of them as before mentioned, felt compelled, since they could receive no credit in music, to drop their school studies in order to follow their God-given talent; this always proves a calamity for it makes an over balance of the emotional, which is almost as bad for the individual as too little emotional element. But even with this handicap, by looking over the jails and prison rosters the musician and artist is almost an unknown quantity; that is to say he is somewhat less than one per cent or the lowest of any class of individuals convicted for deeds of violence. He may, and often does, commit questionable acts, foolish deeds and the like but very seldom, the vicious act, as one finds among men of unrefined feelings and emotions.

We all admire the hero, the man of great deeds, a Washington, a Garibaldi, a Lincoln, but behind the great deed was the great thought and what put the great thought over was a well developed and refined emotion. Many men to-day are clever, can think out schemes, but few have the great emotion necessary to make things move on to complete success. Emotion is the wind back of the sail. The sail may be ever so cleverly made but it takes wind to make it of any use.

Music should therefore become a strong force in the life of the state if given a constant proportion of attention in the general educational regime, and the best time and place to implant this valuable factor in life is in the school day period.

The Fourth Fact—"The Cultural and Aesthetical Relation of Music to Life."

This fact is closely allied to the one just presented. It is contended that the present day educational regime, based almost wholly upon the purely intellectual, does not produce the type of citizen which it would be possible to develop if a consistent and systematic proportion of art and music were given a dignified place in the students' regular curriculum.

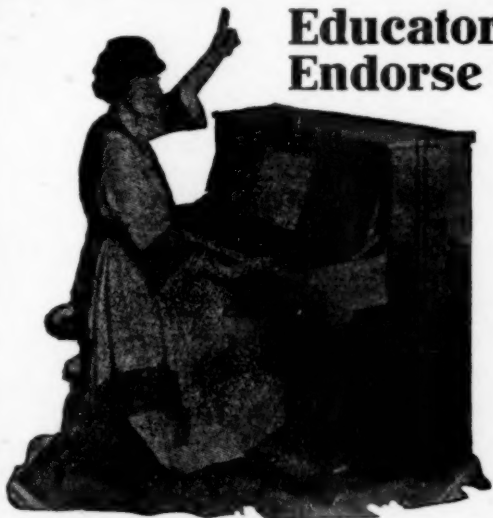
The Purely Intellectual Education and Its Influence.

The educational diet of the usual student from first to last is based almost completely upon the three R's, reading, writing and arithmetic. Consider for a moment the mental effect of these studies as they are used solely as the education of the youth. For example, arithmetic is a science; it is a cold, inelastic proposition; it is rigidly right or wrong, two and two, black or white; each student must see it absolutely one way and no other. Reading and writing are also two and two, white or black, right or wrong, no elasticity. This sort of education goes on year after year until it completely possesses the youth and what is the result? Just as might be expected, viz.; a man two and two, black or white, right or wrong—a man educated to be set in one way, his way, selfish, one-sided, in a rut, opinionated, and one who can not or will not try to see any side but his own side to a question. A man who is a hard task master, hard to get along with in business or on a committee, a man lacking in broad sympathies, materialistic, and a man with a mind upon the dollar at any cost. Good soil for the producing of grafters.

Look about and one sees many, many of this type among the products of the present day education; in business life, in the legislative halls and in any place where men are thrown together. Results may be seen any and everywhere in man's lack of regard for the feelings of his fellow man; discourteousness toward waiters, workmen, porters, people of lowly estate.

The Properly Balanced Education.

These things are not right and should not exist. What is the remedy? One strong factor for betterment would be the introduction of some systematic and regular training during the period of the youth in which he would receive education along the line of awakening his cultural and his aesthetical emotions. Take the same students as sat before the classes in reading, writing and arithmetic, let them have a few years of earnest art or music study, together with their



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other studies, and note the effect upon their lives. They would have broader sympathies, would be less selfish, more thoughtful of others, more refined, and easier to get along with in every walk of life. An art or music study given a place in the regular educational life would lend the necessary elasticity which the other studies lacked.

A number of students listening to music or looking at a work of art do not see it in the same one sided way; it is not to them simply two and two, black or white, right or wrong. If there are twenty or a hundred listeners each one hears and appreciates according to his own experience and education; some hearing simply sensuous sweet sounds while others hear and assimilate in varying stages ranging from simple rhythmic successions to the most involved and philosophical elements in the field of acoustics and other tonal phenomena.

Products of the Purely Intellectual Education.

Not long ago at the commencement exercises of one of our large universities an excellent orchestra was giving a concert of masterpieces. The young men of the audience trained to a finish in the three R's but with the usual American lack of the cultural and aesthetical, stopped the program of good music and clamored for rag time. The demand was so insistent the orchestra was unable to continue the concert. This is a striking example of an education that turns out men of this type who are, as stated before, in a rut, one-sided, selfish, discourteous. These men too are to become our governmental representatives or perhaps misrepresentatives would be a better term.

Products of the Wholly Educated Man.

Such men may become clever, schemers, grafters and the like but they will never be deep, they will never make humanity better. They develop the objective but they do not develop the subjective and do not therefore see between the lines as it were. A system of education that develops the subjective makes it possible for its followers to see more in fine poetry, in great prose, in nature and in business, if you please. A man void of subjective development does not dream out problems and the man without a refined emotion does not put over the dreams after they are dreamed out.

This cultural study which develops the perceptions, concentration, the emotions and other important faculties, sharpens the consciousness of each one into whose life it comes precisely as does the development of the touch-sense when developed in the man who becomes blind. Think this over Mr. Business Man when acting in the capacity of school official or when refusing the son lessons in music or art under the misguided idea that music or art is effeminate and weak.

The Fifth and Last Fact—"The Effect of Rhythmic Development upon Life."

Upon investigation one finds everything in the universe in a rhythmic state. For example, the whole planetary system is rhythmic; each planet makes its circuit of the sun with exact rhythmic recurrence. Air is in rhythm, sound travels by rhythmic waves, light travels by rhythmic waves, electricity travels in the same manner, the waters are rhythmic in motion, the seasons, day and night, in fact all things about the individual are in a state of rhythm.

The individual himself has been given a hint of rhythm by the Creator in that he has two legs, two arms, two eyes, regular heart beats, regular breathings out and in. These, however, in the individual are only the raw material and if one wishes to develop his rhythmic embryo he must work for it the same as for anything else worth while.

The Effect of Rhythm upon the Individual.

Since the whole universe about the individual is in rhythm then it is up to each person to develop his own rhythmic powers to a high degree, for the more one gets into tune with the rhythmic universe, the more abundantly does he live. The one lacking rhythm is out of tune with the universe and naturally will not find himself possessed with the power that should rightly belong to him.

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Notice the pupils in a school; seek out the girl or boy who shambles along out of step during a march and it will be found that this very pupil has the poorest scholarship of any student in the school. What this student needs is not so much the three R's as a more systematic development of the sense of rhythm; it is to be found in every one although in varying degrees of development.

Recapitulation.

This ends the fifth and last fact; the reader can now judge for himself whether or not music and music teaching has a place in life.

These facts are valuable or they are not valuable.

Think them over once more for recapitulation sake;

First. Has the Creator placed in each of us a marvelous gift peculiar only to man; a gift of recognizing and appreciating the beautiful? Do these things emanate from man's spiritual side? Is this spiritual side of man worth developing?

Second. Does music study really call upon and exercise the faculty of perception as pointed out in this article? Does it call upon and exercise concentration? Are these two factors worth anything in the intellectual side of education? How is it that the school student who takes music seriously, loaded down thus as he is with an extra study, yet as a rule carries away the highest scholarship honors? Does added power in perception and concentration help the student in reaching higher scholarship?

Third. Is it true that man for generations was possessed with feelings and emotions far ahead of intellectual? Is man's predominating element of control his intellect or his emotions? Which would it be best for man to possess, a crude, undeveloped emotion or a refined and highly developed emotion? Does music appeal to, or exercise the emotions and feelings? With what are the motions associated? Is it not the soul? Is not the soul the highest expression of the Creator in man? Is this asset then worth refining and developing?

Fourth. Which man is worth the most to himself and the community, the one developed wholly upon the three R's—the intellectual type,—or the man who has an education balanced with a proper proportion of the cultural and aesthetical? Is not the educated man with the added culture and aesthetic side finely developed a far superior citizen from any and every point of view? Is serious music study a factor in developing man's cultural and aesthetical side of life? Is it not one of the chief factors in such development?

Fifth. Does rhythm enter into the various elements of the universe as stated in this article? Has man the embryo of rhythm in himself? Would he be more powerful in tune or out of tune with the great sea of rhythm in which he lives? Is poise worth anything to man? Does rhythm help develop poise? Does music study involve or exercise the sense of rhythm? Is not rhythm really the chief factor in music?

Upon the readers' answers to the foregoing questions will depend his attitude with regard to whether or not he considers the five facts of value to education and life. If he concedes them of value then he will agree that music study is worthy a serious place in life and therefore in any educational curriculum.

Even that business man who opposes his son's music study, if he should by any chance whatever spend the time to read these facts, might agree that his son's chances in the game of life would not at least be diminished by developing in him the resources pointed out in this preachment. The great fallacy under which altogether too many men are laboring is this, viz.: they are bending all

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energies to the idea of what men will produce instead of the more important idea of what will produce men. In the last event what is education and do the precepts set forth in this article assist or detract from such education? Education is that mental growth and discipline which enables man to enter *most completely* into the highest forms of human thought and activities.

YOUR EDUCATION IS MY BUSINESS

WILLIAM C. BAGLEY, Teachers' College, Columbia University,
New York City.

(EDITOR'S NOTE: The Smith-Towner Bill contemplates the creation of a Department of Education, with a Secretary who shall have a seat in the President's Cabinet. The official stenographic report of the joint hearings on the Bill, held before the Committees on Education of the Senate and House on July 10, 11 and 12, has been issued from the Government Printing Office. It is a document of 162 pages, and contains some very interesting and valuable information. One of the most significant addresses was made by Prof. Bagley, from which we quote briefly.—P. W. D.)

"I think that the great change that has come about in our conception of education in this country because of the war has been this: Before the war we were prone to look upon education as an individual advantage and upon ignorance as an individual handicap. We thought that the person who was unfortunate enough to be ignorant was handicapped in the struggle for life and that the person who had the advantages of education had a very distinct advantage in this struggle. It seems to me that the point of view we must take now is that education is a national advantage and ignorance is a national handicap. This does not preclude the other point of view, but it does give us a different attitude toward education. For the first time we are impelled as a people to take a national point of view and to consider education from a national standpoint.

"Under the older system we had the development of what has been aptly termed the "neighborhood" conception of educational responsibility. If a town or city or village had good schools, it was usually complacently self-satisfied; if other towns had poor schools, it was their business. The point of view now, I think is that poor schools in any part of the country are a handicap to the country as a whole. It does make a difference to the business man of New York, whether there are poor schools in Georgia, or Iowa or North or South Dakota, or Nebraska or New Jersey. We cannot "live to ourselves alone" educationally any more than we can isolate ourselves industrially or politically. The exclusive support of public education by State and local authorities has not been effective from the national point of view. As a nation we have certain fundamental weaknesses that are due to educational weaknesses, and to the fact that our schools are not 100 per cent efficient throughout the land.

"I believe that the only way in which to solve the Nation's educational problem is through just such Federal co-operation as this bill provides, and this means co-operation without domination. Under our present policy of almost exclusive local support of public schools, the educational system of the country is weakest where, from the standpoint of national welfare, it should have its greatest strength. Its most serious weaknesses, as I have tried to point out, are to be found in the utter inadequacy of our rural and village schools which enroll more than one-half of the Nation's children, and in our shameful neglect of teacher preparation. These two great sources of weakness involve problems that can be solved only when they are attacked upon a nation-wide basis. They are, indeed, national problems in the strictest sense of that term—and they are problems than which no others that you are called upon to face have deeper significance to the welfare and progress of the Nation."

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